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S U M M A R Y C A T A L O G U E

O F

Drawings and Prints Designed for Theater

I N

The Cooper Union Museum

1965

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SUMMARY CATALOGUE
OF
DRAWINGS AND PRINTS DESIGNED FOR
THEATER
IN
THE COOPER UNION MUSEUM,

Cooper Union Museum for the Arts
of Decoration

NEW YORK

1965

This summary catalogue of drawings and prints designed for theater is modelled on an earlier catalogue of drawings by identified Italian Architects prepared by the Museum's former Curator of Drawings and Prints, Dr. Richard Paul Wunder, in whose honor this present catalogue is published.

Now Curator of Painting and Sculpture at the National Collection of Fine Arts, Smithsonian Institution, Dr. Wunder leaves the Cooper Union Museum not only with the affection of his colleagues but with the respect of all who know the Museum's collection of drawings and prints and to what extent it is in his debt. Whatever in this present catalogue represents original work is largely due to his own research and, in fact, many of the drawings have been published by him elsewhere in one or another context.

Quick perusal of the catalogue will show the general nature of the collection especially related to theater design. Not included is a large body of material allied to theater design; architectural fantasies, peep shows, landscape designs, and designs for "fêtes" which, usually royal or papal in character, closely paralleled more strictly theatrical performances. Also not included are specifically theater materials not, however, a part of the collection of drawings and prints. Among these, the Museum possesses a rare 18th-century Italian marionette stage with proscenium arch along with marionettes of *Commedia dell'Arte* characters. Other puppets in the Museum's collections include various versions of Punch and Judy, regional hand puppets as well as Indonesian Wayang Golek puppets.

A more detailed examination of the catalogue will show instances of absent information, information that may appear doubtful in its accuracy, and certain inconsistencies of presentation. In all cases, however, the aim has been to offer as much as practicable within the limits of the catalogue's scope and the more demanding limits of time. In every phase of preparing the catalogue the Museum has had the knowledgeable and generously given assistance of Priscilla C. Nagle. Without her help there would, in fact, be no catalogue.

Publication of this catalogue coincides with a special exhibition called "Theater Design: 16th to 20th century Drawings, Prints and Puppets from the Museum's Collections", from March 31 through May 15.

Edward Kallop

March, 1965

ITALY

16th CENTURY

Vincenzo Scamozzi (1552-1616), or
a close follower
STAGE BACKDROP, WITH
ALTERNATIVE SUGGESTIONS
Pen and brown ink
Vicenza (?), c. 1580
1938-88-2501

Giovanni Francesco Grimaldi (1606-
1680)
STAGE SET FOR "IL TRIONFO
DELLA PIETA"
Engraving by Giovanni Battista
Galestruzzi (c. 1615-1669)
Florence, 1658
1962-197-15

17th CENTURY

Ludovico Ottavio Burnacini (1636-
1707), probably
Stage design: INTERIOR OF A
HALL
Pen and bistre and sepia wash on
paper
Second half of 17th C.
1938-88-1

P. V.
Stage design: COURT DECORATED
WITH COLUMNS SHOWING VIEW
INTO PARK
Pen and bistre, sepia wash and water-
color on paper
Second half of 17th C.
Signed probably P. V.
1938-88-4

Ludovico Ottavio Burnacini (1636-
1707)
STAGE SET FOR "IL POMO D'ORO"
(Play given in celebration of the
marriage of Leopold I of Austria)
Engraving
Vienna, 1667
1962-192-14

Anonymous
Stage design: COURTYARD OF A
PALACE (for the theater of Duke
of Mantua)
Pen and bistre, pencil and red chalk
on paper
Mantua, c. 1650 -1660
1938-88-114

Giovanni Francesco Grimaldi (1606-
1680)
SCENE OF "IL TRIONFO DELLA
PIETA"
Etching by Giovanni Battista
Galestruzzi (c. 1615-1669)
Rome, 1657
1938-88-8566

There are approximately twenty-two
anonymous stage designs of the
17th Century.

18th CENTURY

Baccio del Bianco (1604-1656), after
Stage design: STREET SHOWING
PALACE DESIGNS
Pen and bistre and sepia wash on
paper
Florence, first half of 18th C.
1938-88-43

Giuseppe Barberi (1746-1809)
Stage design: ORIENTAL BUILDING
Pen and bistre and wash on paper
Beginning of 19th C.
1938-88-124

Architectural design: INTERIOR OF
THEATER
Pen and bistre and wash on paper
1778
1938-88-115

There are also approximately 54
other stage designs by Barberi in
the collection.

Filippo Barigioni (1690-1753)
Stage design: AN ELEVATED LOGE
IN THE BALLET "GENGIS KAHN"
ACT III
Pencil on paper
Rome, 1725-1753
1938-88-509

Carlo (Galli Bibiena (1728-1787)
Stage set: A PALACE HALL
Pen and black ink with watercolors
Northern Italy (active in Sweden),
c. 1774
1938-88-59

Ferdinando (Galli) Bibiena (1657-
1743), Attributed to
Stage set: PALACE INTERIOR
Pen and brown ink with gray wash
Northern Italy, 1730-1740
1938-88-55

Stage set: AN OPEN LOGGIA
Pen and brown ink with gray wash
Northern Italy, 1730-1740

Stage set: ROOM INTERIOR
Pen and brown ink
Northern Italy, 1730-1740
1938-88-3408

Giovanni Antonio (Galli) Bibiena
(1700-1774), Attributed to
Stage set: ROOM INTERIOR
Pen and brown ink
Northern Italy, c. 1750
1938-88-3285

Giuseppe (Galli) Bibiena (1696-1757)
Stage set : PALACE CHAMBER
Pen and black ink with gray wash
Northern Italy (active in Germany),
c. 1746
1938-88-47

Stage set: A GARDEN
Pen and black ink with grey and blue
washes
Northern Italy, 1730-1740
1938-88-47

Giuseppe (Galli) Bibiena, (1696-1757),
after
Stage design: ROYAL ATRIUM, after
engraving, published in 1740's,
by Giuseppe Bibiena
Pencil, pen, and watercolor
1750-1775
1940-21-5

 

Giuseppe Chamant (1699-1768)
CROSS SECTION AND CEILING
DETAIL FOR THE TEATRO
FILARMONICO, AT VERONA

Pencil, pen and brown ink with ink
wash

Verona, 1720

Signed: "Francesco Bibiena Arch to:
inventore Giuseppe Chamant
delineò"

1938-57-1443

PLAN FOR THE TEATRO FILAR-
MONICO, AT VERONA

Pen and brown ink with ink wash
Verona, 1720

Inscribed as preceding drawing

1938-57-1413

Francesco Chiarottini (1748-1796)
Stage set: INTERIOR OF A RUINED
CIRCULAR TEMPLE

Pen and brown ink with gray wash
on blue paper

Rome, 1780

Signed: "... Francesco Chiarotini
..nel Teatro d'Argentina l'anno
1780"

1938-88-170

Antonio Donelli

Stage set: PRISON INTERIOR

Pen and brown ink with gray wash

Naples (?), 1750-1760

Signed: "Donelli"

1938-88-461

Michelangelo Fasano (act. c. 1750-
1775)

Stage design: PRISON INTERIOR

Pen and bistre and sepia wash on paper

Naples, 1750-1775

Signed indistinctly: Miche (?) so

Fasano fecit

1938-88-35

Girolamo Fontana (act. 1690-1714),
Attributed to

Stage set: IMAGINARY PALACE
INTERIOR

Pen and brown ink with gray wash

Rome, 1699- 1710

1938-88-23

Stage set: PALACE IN THE CLOUDS

Pen and brown ink with gray wash

Rome, 1699-1714

1938-88-24

Domenico Fossati (1743-1784)

Stage set: STAIRS LEADING TO A
CAVE

Black chalk, pen and brown ink with
ink wash

Northern Italy, c. 1770

1938-88-216

Stage set: PRISON INTERIOR

Pen and brown ink with brown wash

Northern Italy, c. 1770

1938-88-338

Giovanni Antonio Galliari (1718-1783)

Stage set: CLASSICAL BUILDING
JOINED BY STAIRCASES

Pen and brown ink with ink wash

Milan, 1760 - 1780

Signed: "Galliari"

1938-88-41

Filippo Juvara (or Juvarra)

Stage design: A GARDEN LOGGIA

Pen and bistre ink with gray wash

c. 1711 (?)

1938-88-2275

Filippo Juvara (or Juvarra), manner of
Stage design: A PALACE GALLERY
Pencil, brush and gray watercolor
1938-88-31

Filippo Juvara (or Juvarra), after
Stage design: RENAISSANCE BUILD-
INGS

Pen and bistre and sepia and color
wash on paper
c. 1725
1938-88-166

Filippo Juvara (Juvarra), studio of
Stage design: ANTIQUE RUINS AND
BUILDINGS

Pencil, pen and bistre and sepia
and color wash on paper
Rome, c. 1720
1938-88-167

M. A. L.

Stage set: ENTRANCE TO A
FORMAL GARDEN
Pencil, pen and brown ink with
blue wash
Northern Italy (?), 1700-1720
Signed: "M. A. L."
1938-88-2960

Stage set: ENTRANCE TO A GARDEN
Pencil, pen and brown ink with
blue wash
Northern Italy (?), 1700-1720
Signed: "M. A. L."
1938-88-2961

Vincenzo Mazzi (1748-1790), or
Mauro Braccioli (1761-1810),
possibly
Stage design: GOTHIC RUINS
Charcoal and white chalk on paper
Bologna, end of 18th C.
1938-88-187

Cosimo Morelli (1732-1812),
Attributed to
ELEVATION OF THE PRINCIPAL
FACADE OF THE THEATER AT
FORLÌ

Pen and black ink with gray wash
Forlì, 1790
1938-88-3739

ELEVATION OF THE TIERS OF
BOXES IN THE THEATER AT
FORLÌ

Pen and black ink with gray wash
Forlì, 1790

Pio Panfili (1723-1812)
Stage set: INTERIOR OF A LOGGIA
BORDERING ON A STREET

Pen and brown ink with gray wash
Bologna, 1766
Signed: "P. P. 1766"
1938-88-207

Lorenzo Pavia (c. 1741-1764)
Stage set: PRISON COURT
Pen and brown ink with gray wash
Bologna, c. 1760
Signed: "Lorenzo Pavia"
1938-88-58

Domenico Scelzo
Stage set: TWO SCHEMES FOR A
PALACE STAIRCASE
Pen and brown ink with gray wash
Naples, 1770-1780
Signed: "Domenicus Scelzo In(ven)-
tor"
1938-88-42

1. The first part of the report
describes the general situation
of the country and the
state of the economy.
It also mentions the
political situation and
the state of the
army.

2. The second part of the report
describes the situation in the
provinces and the state of the
economy in each of them.
It also mentions the
political situation and
the state of the
army in each of them.

3. The third part of the report
describes the situation in the
cities and the state of the
economy in each of them.
It also mentions the
political situation and
the state of the
army in each of them.

4. The fourth part of the report
describes the situation in the
villages and the state of the
economy in each of them.
It also mentions the
political situation and
the state of the
army in each of them.

5. The fifth part of the report
describes the situation in the
ports and the state of the
economy in each of them.
It also mentions the
political situation and
the state of the
army in each of them.

6. The sixth part of the report
describes the situation in the
mines and the state of the
economy in each of them.
It also mentions the
political situation and
the state of the
army in each of them.

7. The seventh part of the report
describes the situation in the
factories and the state of the
economy in each of them.
It also mentions the
political situation and
the state of the
army in each of them.

8. The eighth part of the report
describes the situation in the
schools and the state of the
economy in each of them.
It also mentions the
political situation and
the state of the
army in each of them.

9. The ninth part of the report
describes the situation in the
hospitals and the state of the
economy in each of them.
It also mentions the
political situation and
the state of the
army in each of them.

10. The tenth part of the report
describes the situation in the
prisons and the state of the
economy in each of them.
It also mentions the
political situation and
the state of the
army in each of them.

Sanerio Avesani (born 1690)
Architectural design: PLAN OF
ACADEMY AND TEATRO FILAR-
MONICO (built by Francesco Galli
Bibiena)
Engraving by Francesco Zucchi
(1692-1764)
Verona, c. 1790
1938-57-1385

SECTION OF THE HOUSE AND
PROSCENIUM OF THE TEATRO
FILARMONICO (built by Francesco
Galli Bibiena)
Engraving
Verona, c. 1720
1938-57-1439

Architectural design: ELEVATION
OF THE STAGE WITH A CURTAIN
OF THE TEATRO FILARMONICO
IN VERONA (built by Francesco
Galli Bibiena)
Engraving
Verona, about 1720
1938-57-1444

VIEW OF THE ACADEMY AND
TEATRO FILARMONICO (built
by Francesco Galli Bibiena)
Engraving
Verona, c. 1790
1938-57-1449

Anonymous
Architectural design: GROUND
PLAN OF THE SAN CARLO
THEATER AT NAPLES
Pen and ink and sepia wash on
paper
Italy, 18th C.
Inscription: "Pianta dell Teatro
Reale di Napoli Denominato S.
Carlo"

Anonymous
Architectural design: CEILING
DESIGN FOR THE THEATER AT -
IMOLA
Pen and ink, sepia and color wash on
paper
c. 1860
1938-88-98

There are approximately 115 anony-
mous stage designs from the 18th C.
in addition to the two listed above.

19th CENTURY

Emanuele Alderani (act. 1829-1837)
Stage sets: GOTHIC RUINS (2 items)
Pen and brown ink with white height-
ening on blue-green paper
Lucca or Leghorn, 1836-1837
1938-88-419, and -420

Vincenzo Baldini (1809-1881)
Stage set: "HALL OF THE CASTLE
OF WALTER"
Pencil
Perugia, c. 1850
Signed: "Il pittore Baldini..."
1938-88-442

Antonio Bäsoli (1774-1848)
Stage set: ROOM INTERIOR (for
the Theater at Marseilles)
Pen and black ink with watercolors
Bologna, c. 1810
Signed: "Antonio Bäsoli"
1957-195-2

Stage set: MEN CONSTRUCTING A
BUILDING IN A CAVE, set for
"Il Miniere in Valachia" (the
miner in Wallachia)
Pen and sepia wash on paper
Bologna, 1813
1938-88-430

Also in the collection are 22 other
drawings for stage sets by Bäsoli.

Among these are some that are
probably not by Bäsoli's own hand.
While they are in the manner of
drawings identifiable as Bäsoli,
they are somewhat weaker in
draughtsmanship and must be
called in the style of Bäsoli.

Antonio Bäsoli (1774-1848), possibly
Architectural design: EXTERIOR OF
THEATER AT BRESCIA
Pen and bistre and sepia wash on
paper
Early 19th C.
1938-88-329

Architectural design: INTERIOR OF
THEATER AT BRESCIA
Pen and bistre and sepia wash on
paper
Early 19th C.
1938-88-328

Sketch (for stage?): PORTICO AT
ENTRANCE OF THEATER AT
BRESCIA
Pen and bistre and sepia wash on
paper
Early 19th C.
Inscription top left: "Teatus a
Brescia"
1938-88-330

V. Bertolotti
PROJECT FOR THE CURTAIN OF A
THEATER
Pencil, various water and gouache
colors; black, gold, on cardboard
1825-1850
Signed at right over scalloped bot-
tom edge: "V. Bertolotti fece."
1931-73-276

Alessandro Bornaccini (dates unknown)
Architectural design: PROJECT FOR
THE DECORATION OF THE
THEATER IN SANTARCANGELO,
ROMAGNA
Pen, brush, sepia with watercolors
Rimini, 1816
1938-88-7407

Alessandro Bornaccini (dates unknown)
Architectural design: PROJECT FOR
THE INTERIOR OF THE THEATER
IN SANTARCANGELO, ROMAGNA
Pen and ink and sepia wash on paper
Rimini, 1861
1938-88-90

Architectural design: GROUND PLAN
OF A THEATER
Pen and ink and sepia wash on paper
1938-88-117

Giuseppe Borsato (1771-1849)
Stage set: CLASSICAL BUILDINGS
ON A SQUARE
Pencil, pen and black ink with gray
wash
Venice, c. 1800
Signed: "Borsato"
1938-88-423

Pietro Brambilla (dates unknown)
Stage design: INTERIOR OF A
GOTHIC HALL
Pen and sepia and wash on paper
c. 1820
1938-88-254

Metrodoro Conti (1810-1886)
Stage design: PALACE INTERIOR
Pencil, pen and ink with watercolors
on paper
Arezzo, c. 1850
Signed in ink in lower left "C.M.,
evento", in the center "Magnifica
galeria di stile alla Regococo",
upper right the letter "A"
1960-215-1

Francesco Durelli
Architectural design: EXTERIOR OF
LA SCALA THEATER IN MILAN
Aquatint (hand colored) by Antonio
Biasioli (1790-1830)
Milan, 1815-1830
1938-88-1432

Carlo (?) Ferrari (1833-1907)
Stage set: INTERIOR OF A PAGAN
TEMPLE
Brush and brown watercolor
Milan, c. 1850
Signed on mount: "Ferrari"
1938-88-449

Felice Giani (c. 1760-1823)
Project for a stage curtain: THE
CONTEST BETWEEN APOLLO AND
MARSYAS
Pencil, pen, ink, brush, shades of
brown watercolor on grayish paper
c. 1815
1901-39-3180

Project for a stage curtain: THE
CONTEST BETWEEN APOLLO AND
MARSYAS: HALL OF FAME
Pencil, pen, ink, brush, shades of
brown watercolor on grayish paper
c. 1815
1901-39-3184
Also 1901-39-3181, -3182 of the same
subject

Project for a stage curtain: CONTEST
BETWEEN APOLLO AND MARSYAS,
FORUM OF POETS AND MUSICIANS
Pencil, pen, ink, brush, shades of
brown watercolors on grayish paper
c. 1815
1901-39-3183

Ciani (cont'd)

Sketch for a stage curtain; HERCULES
RECEIVES GIFTS FROM THE
NYMPHS AFTER HIS VICTORY OVER
THE STREAM GOD ACHELOUS

Brush, bistre on paper
Rome, c. 1821
1901-39-22

D. Landini

INTERIOR VIEW OF "LA SCALA"
THEATER IN MILAN

Aquatint
Milan, c. 1825
1938-57-1433

Gaetano Malagodi (act. c. 1866-1902)

Stage set: CHURCH YARD AT NIGHT
Pen and brown ink with watercolors
Rome, 1869
Signed: "C. Malagodi"
1938-88-447

Pietro Narducci (act. 1809-1841)

Stage set: A SEAPORT, for the
Opera, "LA MUETTE DE PORTICI"
Pen and brown ink with brown wash
Milan, 1828
1938-88-362

Also in the collection are 10 other
stage sets by Narducci.

Giovanni Perego (1783-1817)

Stage design: EGYPTIAN BUILDINGS
(copy by Romolo Liverani)
Pen and sepia wash on paper
c. 1810
1938-88-248

Cesare Recanatini (1823-?), probably
Architectural design: ELEVATION
OF THE FACADE OF THE THEATRE
AT ST. PETERSBURG

Ink, gray and blue watercolor on
paper
c. 1860
1938-57-1421

Similar designs by Recanatini are
for theaters in Amsterdam, Prague,
Paris, the Théâtre Royale des
Italiens (Paris), Venice, The Hague,
and Ghent (1938-57-1422 thru -1429)

Luigi Ricci (1823-1869)

Stage set: KITCHEN INTERIOR
Pencil and gray wash
Ravenna, c. 1860
Signed: "di Luigi Ricci di Ravenna"
1938-88-443

Stage set: RUSTIC INTERIOR

Pencil and gray wash
Ravenna, c. 1860
Signed: "di Luigi Ricci di Ravenna"
1938-88-444

Stage design: GROUP OF VARIOUS
BUILDINGS

Pen and color wash on paper
19th C.
1938-88-356

Angelo Toselli (died 1827)

Stage set: A FORUM
Pen and brown ink with ink wash
Bologna, 1824
Signed: "Toselli Bolognese 1824"
1938-88-348

Toselli (cont'd)

Stage set: PALACE HALLWAY

Pen and brown ink with gray wash
Bologna, c. 1825

Signed: "Toselli Pittore..."

Also in the collection are 56 other stage sets by Toselli, most of which are architectural fantasies in the manner of Piranesi.

M. Turchi (dates unknown)

Stage set: INTERIOR OF A GOTHIC
MORTUARY CRYPT

Pen and brown ink with watercolors
Northern Italy 1830-1850

Signed: "Turchi M."

1938-88-385

Stage set: PRISON INTERIOR

Pen and brown ink with watercolors
Northern Italy, 1830-1850

1938-88-212

Alessandro Sanquirico (1780-1840)

Stage design: PALACE ATRIUM, for
"L'ALUNNO DELLA GUIMENTA"
by S. Viganò, 1812.

Pen, sepia and wash on paper

Copied by Romolo Liverani (1809-
1872)

Milan, c. 1840

1938-88-250

Stage design: INNER ATRIUM IN A
CASTLE, for "I DUE VALDOMIRI"
by Peter Von Winter, 1817

Pen, sepia and wash on paper

Milan, c. 1840

1938-88-251

Sanquirico (cont'd)

Stage design: PALACE HALL for
"LA CLEMENZA DI TITO" by W.
A. Mozart, 1819

Pen, sepia and wash on paper

Milan, c. 1840

1938-88-252

Stage design: QUEEN'S ROOM for
"IL CONTE DI ESSEX", ballet by
Gaetano Gioja, 1818

Pen, sepia and wash on paper

Milan, c. 1840

1938-88-275

Stage design: PALACE HALL for
"CIRO IN BABILONIA" by Gioachino
Rossini, 1818

Pen, sepia and wash on paper

Milan, c. 1840

1938-88-282

Stage design: SUBTERRANIAN
PRISON for "CIRO IN BABILONIA"
by Gioachino Rossini, 1818

Pen, sepia and color wash on paper

Milan, c. 1840

1938-88-284

Also in the collection are 35 additional stage sets by Romolo Liverani copied from Alessandro Sanquirico, Giovanni Perego and Pietro Brambilla.

Antonio Sarti (1797-1880), probably

Stage design: VIEW OF TOWN FROM
PALACE

Pen, bistre and sepia wash on paper

Early 19th C.

1938-88-228

Stage design: PALACE INTERIOR

Sepia brush work and pencil on paper
Early 19th C.

1938-88-237

Giuseppe Valadier (1762-1839)

Architectural design: ARRANGE-
MENT OF THE BOXES IN THE
TEATRO TORDINONA, ROME ,
FOR THE VISIT OF THE EMPEROR
FRANZ OF AUSTRIA (2 drawings)

Pen and black ink with watercolors

Rome, 1819

1938-88-99 and -107

Stage design: THE INTERIOR OF
A TENT

Pencil, pen, brush on paper

Rome 1790-1800

1901-39-1525

Also in the collection are approximately
119 anonymous stage designs.

FRANCE

17th CENTURY

Jacques Callot (1592-1635)
Costumed figure: FRONTISPIECE
OF "SOLIMAN"

Engraving
(Active in Italy), 1620
1962-192-2

Ferdinando Tacca (dates unknown),
after
Stage design: "HERCULES ENTERING
HADES"
Counterproof of a black chalk draw-
ing
Paris, c. 1700
1930-26-42

Stage set: FIRST ACT OF "SOLIMAN"

Engraving
1962-192-3

Giacomo Torelli (1604-1678), after
"GLADIATORIAL GAMES" for "LE
NOZZE DI PALEO E TETI", Paris
1654

Stage set: FOURTH ACT OF "SOLI-
MAN"

Engraving
1620
1962-192-4

Counterproof of black chalk drawing
Paris, c. 1700
1930-26-39

Stage set: SECOND INTERMEZZO

Engraving
After Giulio Parigi (c. 1580-1635)
(Second intermezzo, of three for a
theatrical work by Andrea Salva-
dori "La Liberazione di Tirenno
e D'Arnea"
1962-192-5

Counterproof of black chalk drawing
Paris, c. 1700
1930-26-40

"THE GROTTA OF THE WINDS"
Counterproof of a black chalk drawing
Paris, c. 1700
1930-26-43

THIRD INTERMEZZO titled "THE
BATTLE IS STOPPED BY LOVE'S
ARRIVAL WITH HER CORTEGE"

1616
1962-192-6

Anonymous
Costume design: GENTLEMEN AND
LADIES FROM THE SUITE "LA
NOBLESSE"
Etching
c. 1630
1950-47-2 and -3

Alfonso Parigi (d. 1656), after
"INFERNO" after the "PALACE OF
HELL" by Alfonso Parigi for "LE
NOZZE DEGLI DEI", Florence,
1637

Counterproof of black chalk drawing
Probably after Stefano della Bella
Paris, c. 1700
1930-26-38

In addition, there are approximately
10 counterproof drawings for various
stage sets which date from the end
of the 17th Century.

18th CENTURY

Jean Berain the elder (1637-1711),
after

Stage design: "TREBUCHEMENT
DE PHAETON", 1683

Counterproof of a black chalk
drawing

Paris, c. 1700

1930-26-53

Scene: "LE FUREUR DE ROLAND"

Counterproof of a black chalk
drawing

Paris, c. 1700

1930-26-54

Scene: "VIEW UPON THE SEA WITH
POSEIDON APPROACHING IN HIS
CARRIAGE"

Counterproof of a black chalk
drawing

Paris, c. 1700

1930-26-55

Scene: "ACIS ET GALATEE", 1686

Counterproof of a black chalk
drawing

Paris, c. 1700

1930-26-56

Scene: "HESIONNE", 1701

Counterproof of a black chalk
drawing

Paris, c. 1700

1930-26-57

Antoine Henon (dates unknown)

VIEW OF THE PLACE GRALIN IN
NANTES, THEATER

Engraving by Charles Melchoir
Descourtis (1753-1820)

c. 1790

1938-57-1419

Jean Battiste Lallemand (1716-1803)

VIEW OF THEATRE FRANCAIS (?)
in Paris

Engraving by Francois D. Née
(c. 1732-1817) after drawing by
Lallemand

Paris, 1790-1795

1938-57-1392

VIEW OF THE OPERA in Paris

Engraving by Francois D. Née
Paris, 1790-1795

1938-57-1399

THEATRES DES VARIETES in Paris

Engraving by Francois D. Née
1790-1795

1938-57-1400

VIEW OF ITALIAN THEATRE

Engraving by Francois D. Née
Paris, 1790-1795

1938-57-1410

Jean Louis Prieur (1759-1795)

THE POPULUS CLOSE THE OPERA
July 12, 1789

Engraving by Pierre Gabriel
Berthault (c. 1748-1819)

Paris, 1789-1792

1938-57-1390

Anonymous

PERSPECTIVE OF THE INTERIOR
OF THE 'SALLE DU SPECTACLE'
AT VENICE

Engraving

c. 1775

1938-57-1411

Anonymous (cont'd)
A PERFORMANCE IN THE TEATRO
FILARMONICO IN VERONA
Engraving
Paris, c. 1775
1931-56-32

PERSPECTIVE VIEW OF A THEATER
AT BORDEAUX

Engraving
1780-1790
1938-57-1406

19th CENTURY

Mennier (dates unknown)
FIRST VIEW OF THE THEATRE DE
LA REPUBLIQUE (Théâtre Français)
in Paris

Engraving by Francois D. Née
(1732-1817)
Paris, 1802-1804
1938-57-1417

Anonymous
VIEW OF THE ODEON THEATRE
in Paris
Engraving
Paris, c. 1820
1938-57-1396

VIEW OF THE 'THEATRE ITALIEN'
AT PARIS
Engraving
c. 1820
1938-57-1397

THE ODEON THEATER, in Paris
Engraving
Paris, c. 1820
1938-57-1402

Anonymous (cont'd)
THEATRE ROYAL DES ITALIENS
Engraving
Paris, c. 1820
1938-57-1412

20th CENTURY

Simon Lissim (1900-)
Stage design: HAMLET (project for
the Théâtre de l'Oeuvre, Paris)
Pen and ink with watercolor washes
on paper
Signed: "Simon Lissim 1925"
1936-65-1

Shadow puppets: Made for the Théâtre Séraphin, a shadow puppet theater located in the Palais Royal in Paris from 1776 until the closing of the theater in 1870.

While neither drawings nor prints, these puppets are included among the Department's collections. Plays for which the Museum possesses full sets of puppets are listed below. Known as "Ombres Chinoises", the plays, with parts spoken behind the scenes, were accompanied by music. The original scores for the plays, composed by Etienne-Nicholas Méhul (1763-1817), are also a part of the collections.

"Cinderella" (three act adaptation of Perrault's "Cinderella" by Maille de Marencourt) 1936-14-1 a-u

"Mme La Baronne", 1936-14-2 a-x

"Jeannot", (spelled Janot), 1936-14-3 a-n

"L'Ane Embourbé", 1936-14-4 a-h

"La Branche Cassé", 1936-14-5 a-m

"La Noce de Village", 1936-14-6 a-k

"Don Quichotte et la Moulin", 1936-14-7 a-w

"Le Bernement de Sancho", 1936-14-8 a-g

"La Malade Imaginaire", 1936-14-9 a-l

"Lanciers Polonais", 1936-14-10 a-e

"Le Jour de l'An", 1936-14-11 a-j

"Les Trois Souhais", 1936-14-12 a-e

"Regiment d'Infanterie", 1936-14-13 a-f

"Le Petit Danseur de Corde", 1936-14-14 a-d

"Fête Chinoise", 1936-14-15 a,b

Five boat cutouts for shadow plays --?, 1936-14-16 a-e

Four books of music for "Ombres Chinoises", 1936-14-17 a-d

ENGLAND

John Dixon (1720/30-1804)
INSIDE VIEW OF THE PANTHEON
SHOWING THEIR MAJESTIES BOX
Engraving by William Angus (1792-
1821)
England, 1784
1948-43-1

G. Jones (dates unknown)
TWO VIEWS OF THE INTERIOR OF
THE PANTHEON THEATER
Engraving by Wise
London, 1805
1948-43-2

James Lewis (1725-1779)
SECTION OF A THEATER
Engraving by James Roberts
London, p779
1938-57-1391

H. C. de Meillon (dates unknown)
THEATER IN CAPE TOWN
Lithograph
England, 1831
1938-57-1415

Anonymous
VIEW OF THE OPERA HOUSE IN
BERLIN
Engraving
England, 1745-1780
1938-57-1393

VIEW OF THE THEATRE FRANCAIS
IN PARIS
Engraving
England, c. 1790
1938-57-1403

Anonymous (cont'd)
VIEW OF THE THEATRE DES
ITALIENS IN PARIS
Engraving
England, c. 1790
1938-57-1404

"MR. KEAN AS RICHARD III"
Engraving with watercolor, embos-
sed paper, metal and silk
England, published in 1839
1961-105-19

"MR. KEAN AS RICHARD COEUR
DE LION"
Engraving with watercolor, embos-
sed paper, metal and silk
England, 1830-1840
1961-105-18

"MR. ELSGOOD AS QUICKSAND"
Engraving with watercolor, embos-
sed paper, tinsel and satin
England, 1859
1918-9-2

"MR. C. KEMBLE AS PRINCE OF
WALES"
Engraving with watercolor, embos-
sed paper, metal and silk
England, 1821
1918-9-1

UNITED STATES

Eugene Berman (1899-)
 Stage designs: ACT I, MOZART'S
 "DON GIOVANNI" for Metropolitan
 Opera performance
 Pen and india ink with gouache on
 paper
 Signed "E. B. / 1957 ... Don Giovanni"
 1958-138-1 to 3

Stage design : "AM AHL AND THE
 NIGHT VISITORS" by Gian Carlo
 Menotti, for the first production
 at the New York City Center
 Pen and ink with tempera and water-
 color
 1959-123-1

R. Bengough (dates unknown)
 THE NATIONAL THEATER IN
 NEW YORK
 Lithograph
 1837-1839
 1938-57-1418

C. Burton (dates unknown)
 THE WALNUT STREET THEATER
 IN PHILADELPHIA
 Engraving
 London, 1831
 1938-57-1409

Alexander Jackson Davis (1803-1892)
 TWO ELEVATIONS OF THE FACADES
 OF THE PARK THEATER, NEW
 YORK
 Drawing, pen and ink with blue,
 green and gray washes on paper
 c. 1821
 1938-57-1430

R. Goodacre (dates unknown)
 THE CHESTNUT STREET THEATER
 IN PHILADELPHIA
 Engraving
 London, 1831
 1938-57-1434

Peter Grain (dates unknown)
 "LAFAYETTE THEATER, LAURENS
 ST., NEAR CANAL ST., NEW
 YORK CITY"
 Engraving by James Eddy
 1827
 1952-141-2

Edward McKnight Kauffer (1896-1954)
 Costume and stage designs:
 1. Ballet "CHECKMATE" 1937 for
 Sadler Wells Ballet
 2. "DASHING BLADES" (not produced)
 3. "OTHELLO", 1932
 4. "THE TEMPEST" (not produced)
 c. 1932
 5. "QUEEN OF SCOTS", 1934
 6. "HENRY IV", 1925

Donald Mitchell Oenslager (1902-)
 Seven stage designs for "LOCO",
 1946:
 1. Act I, scene 1
 2. Act I, scene 2
 3. Act I, scene 3
 4. Act I, scene 4
 5. Act I, scene 5
 6. Act II, scene 5
 7. Unused set
 Pencil and watercolor on cardboard
 1960-226-1 to 7

Oenslager (cont'd)

Stage designs: "LAND'S END", 1946
Pencil and watercolor on cardboard
1960-226-8 and 9

Costumes for Nora in "A DOLL'S
HOUSE", by H. Ibsen, 1937
Pencil and watercolor on paper
with swatches of material used
1960-226-11 A and B, and -12 A and B

A. P.

VIEW OF THE FIRST CHESTNUT
STREET THEATER IN PHILA-
DELPHIA

Engraving by William Sherlock
England, 1831
1938-57-1414

W. Ralph (1794-1808)

"INSIDE VIEW OF THE NEW
THEATER, PHILADELPHIA"
Engraving, after S. Lewis
c. 1794
1948-89-1

Anonymous

INTERIOR OF AUGUSTIN DALI'S
THEATER, NEW YORK
Engraving
c. 1879
1951-139-1

"BOWERY THEATER, NEW YORK"

Drawn and engraved by Rawden,
Wright & Co. for the N. Y.
Mirror and the Ladies Literary
Gazette
New York, 1828
1948-89-13

Anonymous (cont'd)

"ITALIAN OPERA AT CASTLE
GARDEN"

Lithograph published by Firth,
Pond & Co.
New York, 1853
1947-123-2

There are, in addition to those listed
above, 13 anonymous stage designs
by American artists or related to
particular theaters in the United
States.

VARIOUS

Leon N. Bakst (1866-1924) Russian
Costume design: THE QUEEN'S
SERVANT from "PISANELLA",
ACT III

Pencil and watercolor on paper
Paris, 1913
1947-77-1

Costume design: "DAPHNIS & CHLOE"
Pencil and watercolor on paper
Paris 1913
1947-77-2

Moreau (dates unknown)
THE ROYAL THEATER IN BRUSSELS
Lithograph by Jobard
Belgium, 1830-1840
1938-57-1398

THE ROYAL PARK THEATER IN
BRUSSELS
Lithograph by Jobard
Belgium, 1820-1840
1938-57-1442

Karl Friedrich Schinkel (1781-1841)
"BURG RINGSTAEDTEN" for the
last scene of the opera 'UNDINE'
(by Lortzing)
Colored inks on paper
Engraved by Friedrich Christophe
Dietrich (1779-1847)
Berlin, 1820
1962-192-12

"MOUNT ZION AND JERUSALEM"
for the opera "ATHALIA"(by
Meyerbeer)
Colored inks on paper
Engraved by Friedrich Jügel (d. 1833)
Berlin, 1820
1962-192-16

Hubert Schoute (c. 1775)
VIEW OF INTERIOR OF THEATER
IN AMSTERDAM, BUILT BY JACOB
EDWARD DE WITTE
Engraving
Holland, 1775- 1787
1938-57-1401 and 1420

Anonymous
THEATER INTERIOR WITH PERFOR-
MANCE TAKING PLACE
Engraving,
Probably Germany, c. 1750
1938-57-1438

FASANO

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